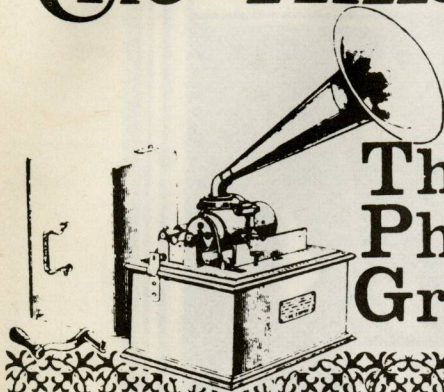


The Hillandale News



The official journal of the
**The City of London
Phonograph and
Gramophone Society**

inaugurated 1919

No. 77

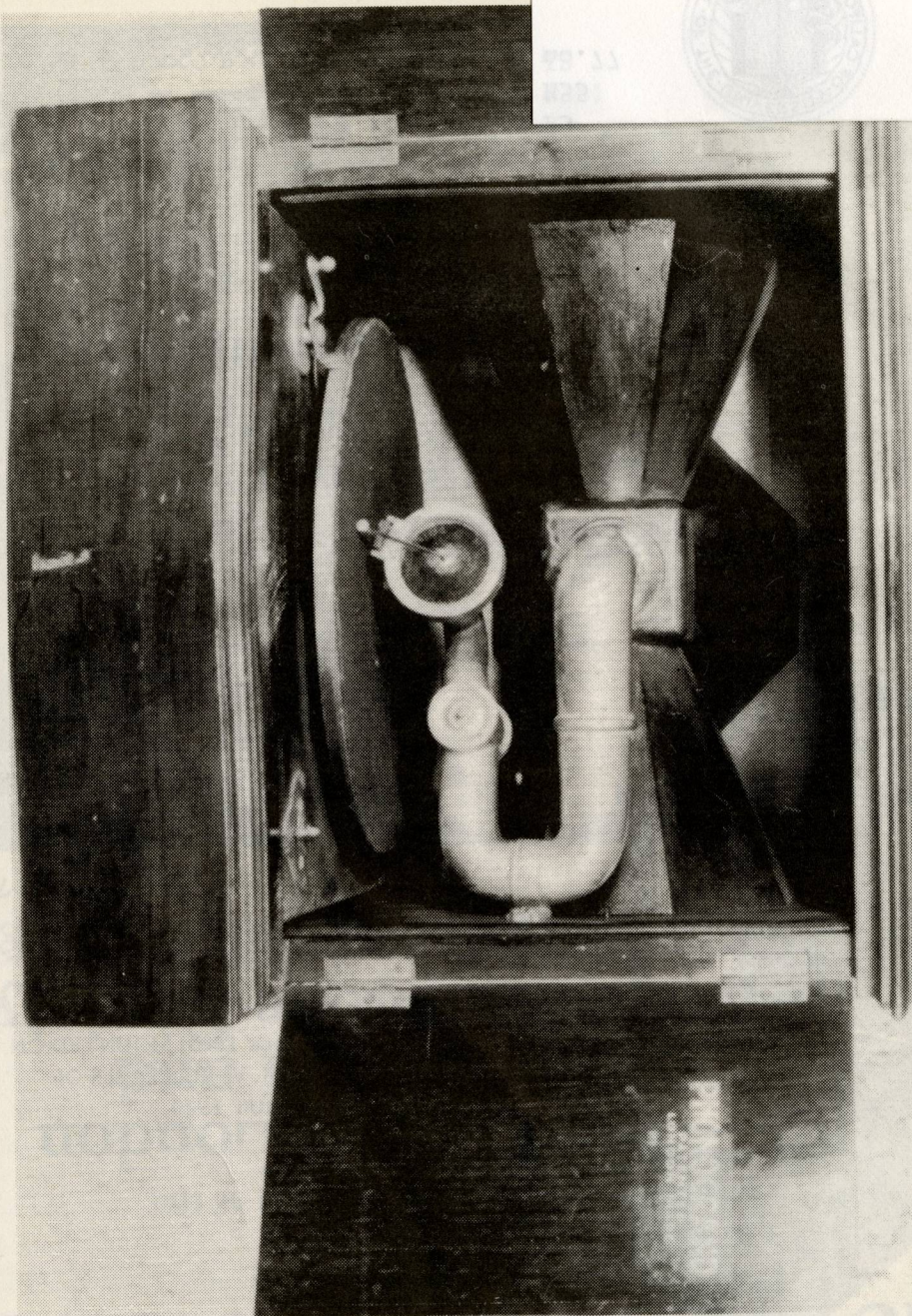
FEBRUARY, 1974.

- APR 11

(Photo by courtesy of Christies)



"FAY" HOME RECORDER
(circa 1935) MOUNTED ON
H.M.V. PORTABLE OF
ABOUT 1920.



"PHONOGRAND" GRAMOPHONE

(By courtesy of Christies).

 ** THE HILLDALE NEWS **

The Official Journal of

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 GRAMOPHONE SOCIETY

(Inaugurated 1919)

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FEBRUARY/APRIL 1974

CHAIRMAN'S CHAT

I had intended to make this "Chairman's Chat" a small discourse on the subject of pseudonyms used on the Diamond Double Disc records, which were on the market during the First World War. However, apart from the fact that I haven't quite finished my research, some correspondence concerning the Vox Humana label has come my way, so I will deal with this this time, and defer the Diamond Double Disc information until the next issue.

The subject of pseudonyms has been aired at our monthly meetings several times lately, and last meeting somebody said to me, "Why not compile a directory of pseudonyms?" I think this would be a good idea, particularly as so much research is going on into the different labels at the present time. If you would like to submit your lists of pseudonyms for publication, I should be pleased to receive them. I will sort them out and make them presentable for publication.

My own researches are, as you must all know by now, concerned with the output of vertical-cut discs of Pathé Frères for the English market. I haven't yet unearthed many pseudonyms, but those I have might be worth mentioning here. There is, of course, the well-known one of Hector Grant for Peter Dawson, but a lesser-known one is Lola Moretti for Lilian Bryant (pianist). I have a suspicion that the comic "Burt Weston" is the same as the singer Fred Vernon, who also sang comic songs. On listing recordings under their Master Numbers, I have found that Alf Gordon and Will Terry overlap to some extent. In fact two songs listed in the 11-inch series as by Will Terry are in the 8½-inch series as by Alf Gordon. Could be a printer's error, of course, but when the names are intertwined in the Master-number Listing, it makes you think.

Coming now to the Vox Humana label, I was asked recently to unravel some pseudonyms on a list of some 68 Vox Humana discs a correspondent sent me. These records were pressed from Pathe masters, and most were popular music from the Twenties. It surprised me to find that a few were re-masterings of some early centre-start material, notably Imperial Infantry Band and Scots Guards, both under the style of "Victoria Military Band". I append a list of the unravelled pseudonyms which have emerged from this recent exercise and hope this will prove of interest to readers.

Pseudonyms encountered on the Vox Humana label. All Pathé masters.

Rex Kendall, xylophone, is George Green.

Frank Newton, cornet, is Charles Leggett.

Al Parsons, saxophone, is mostly Rudy Wiedoeft, but sometimes Nathan Glanz.

Jimmy Lane, bells, is Billy Whitlock.

Original Hawaiians covers for Frank Ferera, Franchini, Helen Louise.

Garry's Dance Band is Star Syncopators.

Jack Archer's Band is mostly Sam Lanin, but sometimes covers for Ben Selvin.

Bryan's Dance Band is Mike Speciale.

Regan's Dance Band is Hotel Biltmore.

Daly's Dance Orchestra is Lew Gold.

Robert Campbell is Gerald Scott, baritone.

Leslie Roberts is Jack Charman, baritone.

John Craig, accordeon, is John Kimmel.

Dave Compton, banjo, covers for Olly Oakley and John Pidoux.

Marie Drew, violin, covers for Emily Gresser and Eleanor Ball.

Victoria Military Band covers for several bands, including Garde Republicaine and H.M. Scots Guards.

Francis Elston, cello, is C. Warwick Evans, of the Queen's Hall, London.

Jean Moffatt, contralto, is Helen Blain.

Leslie Bernard, tenor, is Lewis James.

Fred Carlton is Norman Wright, tenor.

Roberts & Wilson are Jack Charman and Austin Gray, both baritone.

Weston & May are "The Honey Boys".

Haig's Dance Band is Ben Selvin's Dance Band.

It's obvious, of course, why artists adopted different names for other labels when they were under exclusive contract to one company. Our old friend, George Baker, could appear as Victor Conway on Decca, but why is it that he appears as Walter Jefferies on two HMV records I have? Perhaps it was a question of fees? George wrote to the Hillandale News last August to say that he remembered recording for Beka under the name of George Barnes, but I have recently seen two Beka Grand Records of him as Victor Conway.

In these days of soaring prices for anything "old", and increasing rarity, it might seem out of place to wish you "Happy Hunting", so may I close just with my sincere best wishes to you all for 1974.

Len Watts.

OUR ILLUSTRATIONS

The illustrations show three of the machines being sold at Christie's on February 19th, 1974. The 'Phonogrand' is an interesting early attempt to produce a less directional sound than that of most acoustic gramophones. It is in a handsome mahogany case and the sound **emerges** through small circular frets in the back and sides. The three octagonal horns are made of wood, conical in form and only five and a half inches long, but results are quite impressive for an internal horn machine of this date (it is dated underneath in pencil 20.1.11);

were it not for this, one might have dated it around 1920). The tone-arm is a curious compromise between the gooseneck and swan-neck types.

The Monarch gramophone with oak horn is one of the later models of this family, with re-designed cases; this, the double-spring version, replaced the familiar 'scallop-shell' design. Like the Phonogrand, it is dated 1911 underneath. The original 'Exhibition' soundbox has been replaced by a 'Meltrope'.

The third photograph shows a 'Fay' home recorder, mounted on an HMV portable of about 1920, the first of the models discussed in last August's Hillandale News. The recorder consists of a Meltrope soundbox with the backplate adapted to accept a tiny tin recording horn and a tone-arm mounting fixed to what would normally be the front shell. Attached to the soundbox is a rack engaging with a horizontal thread on top of a kind of capstan mounted on the turntable centre. This acts as a feed-screw, and a positive drive between this and the aluminium disc is provided by the word "Faytone" stencilled in the disc and engaging with the same word embossed in reverse on the base of the capstan. It probably dates from about 1935, and is a domestic version of the "Voice records" recorded in booths on seaside piers and the like at this period.

CAN YOU HELP ?

I have commenced work on a "Guide to the Disc Record as sold in the U.K." and require definite information about the founding of the "Zonophone" companies in the U.S.A. Can any American reader please help with the following:-

1. When was the "Universal Talking Machine (Mfg?) Co." of Yonkers, New York, founded? I derive the following dates. (a) Feb. 1888. (b) After March 1899. (c) Feb. 1898. These are derived from the pages of "From Tin Foil to Stereo" and "The Fabulous Phonograph".
2. When was the 'National Gramophone Company' founded? The aforementioned two books give: (a) 1896. (b) By inference, 1897, pp. 139/40 in "T.F. to Stereo". (c) 1896 again in "T.F. to Stereo".
3. When was the National Gramophone Company transformed into the National Gramophone Corporation? From the two books, I have derived (a) March 1899; (b) page 404 of "T.F. to Stereo" says after Berliner stopped supplying National Gram, which was October 1899; (c) "T.F. to Stereo" March 1899 in another place.

I would like definite dates, please, to the above three events. If the day cannot be given, I will be satisfied with the month and year only in each case.

Frank Andrews.

On page 87 of the August, 1973, edition of Hillandale News, under the heading "Can You Help?", was printed two sets of questions by yours truly.

I have had no replies to these questions although I have had partial information imparted to me about Question No. 4. relating to the eventual demise of the Anglo-Italian Commerce Co.

I wrote to the Italian Chamber of Commerce in Milan, about Anglo-Italian, but it would appear that as they were not registered as a "Societa Anomina", no written records of their business exist in official archives.

As I seem to have drawn a "Blank" on this one, perhaps someone can tell me where the London recordings were made for The International Zonophone Company of Berlin before they were absorbed by The Gramophone & Typewriter Ltd. ?

Also the name, or names, of the Agents in London who arranged for recordings to take place and subsequently distributed the finished discs to the Trade ?

International Zonophone lost their independence in 1903, although discs continued to be issued by G. & T. Ltd. with the original companies' name on the labels for quite a number of years after absorption.

The Columbia questions also being unanswered, may I ask a supplementary question ?

Has anyone, in their record collection, a 12" Single Sided Record, numbered between 30,000 and 30,026, which has the label bearing the Red, White and Blue ribbon design arcing across the centre ? If so, does it also bear a circular black and white sticker on the back and do the letters making up the label name at the top of the label, "Columbia Record", have serifs ?

If the label bears a 1907 patent number, this will indicate that the label is affixed to a record of a later pressing date than that in which I am interested.

Will any such collector having such a disc described please contact me at [REDACTED] Road, Neasden, London, N.W.10.

Frank Andrew.

THE GILBERT & SULLIVAN PARTNERSHIP by Robert Blythe

PART 2. (Continued from September, 1973, issue).

The only important work between 1867 and 1870 was the overture "De Ballo" which, unlike most of Sullivan's serious music, remains popular to this day.

1871 is a milestone in the history of Gilbert and Sullivan, for this was the year in which they collaborated for the first time. This was a comic opera called "Thespis" and apart from the libretto, nothing more is known for it has never been performed since. The music was never published, and apart from one song "Little Maid of Arcadee" which was published as a separate ballad, and one chorus, "Climbing over Rocky Mountains", which was included in "The Pirates of Penzance", the music has completely disappeared. A run of

about 60 performances was the disappointing result of their first collaboration and it is very doubtful if at that time anyone, Gilbert and Sullivan included, ever thought that there would be another. Apart from "Thespis" there was one other important work composed in this year. This was the incidental music for "The Merchant of Venice".

For the next few years each man returned to his own field, Gilbert to write more plays and Sullivan to write music. Sullivan, in fact, did very little except write hymn tunes, and songs. There was, however, one outstanding work in 1873, his second oratorio "The Light of the World". (The first was "The Prodigal Son" in 1869). So far as I know there have been only two recordings from this oratorio and one is "God Shall Wipe Away All Tears" sung by Dame Clara Butt.

There was yet another year's output of hymns and songs until Sullivan was once again to join forces with Gilbert, and the result was "Trial by Jury".

I have already spoken of "Thespis" and its failure and it seemed that it was forgotten by everyone. Everyone, that is, with the exception of a very shrewd and successful business man and showman, Richard D'Oyly Carte.

Richard D'Oyly Carte was, at that time, the manager of the Royalty Theatre in Soho and was about to present Offenbach's "La Perichole". This, however, was somewhat too short for a full programme. What was required was a short but equally gay piece, preferably English.

Whether Carte asked Gilbert to write a short piece or whether Gilbert offered it first is not known for certain, but Carte liked it and, remembering "Thespis", suggested that Sullivan should be asked to set the music. Gilbert straightway took his libretto to Sullivan's house and read it to him. Sullivan liked it immediately, and within three weeks the music was composed and in rehearsal. There is no plot as such in this opera. It's just forty minutes of good-humoured fun and tuneful music at the expense of British justice, entitled "Trial by Jury".

"Trial by Jury" ran for 128 performances and might have gone on for very much longer were it not for the death of Fred Sullivan in the January of 1877.

The success of "Trial by Jury" convinced D'Oyly Carte that, in Gilbert and Sullivan, he had something new and revolutionary, and he was not slow to develop the new partnership. In 1876 he formed the Comedy Opera Co. and commissioned the two men to write a full length two-act comic opera. This was to be "The Sorcerer". The untimely death of Fred Sullivan delayed this venture but eventually it was completed and opened at the Opera Comique on 17 November 1877.

One of the most popular ballads ever written was "The Lost Chord", and the inspiration of the music owes not a little to the death of Fred Sullivan. Arthur Sullivan had previously tried to set the words, by Adelaide Proctor, but without success. On one occasion, whilst watching at his brother's sick-bed, his brother being asleep, he decided to try once again to set Proctor's "The Lost Chord" to music. Sullivan himself said "The song was evolved under the most trying circumstances, and was the outcome of a very unhappy and troubled state of mind."

I should think that this song has been sung by every singer of note from that day to this.

As I have said, "The Sorcerer" opened in late 1877. It wasn't very successful, and is not performed very often. Only one song is at all well known and that is "My Name is John Wellington Wells".

"The Sorcerer" was not in their best vein and only ran for about six months, but it was a very important landmark in British theatrical history. The British theatre, at that time, was in a very poor state. Most of the shows were French in origin and very poorly translated. A lot of what was presented was improper (although compared to present day standards, they wouldn't cause even a twitching of an eyebrow). Nevertheless, theatregoing was not an occasion for taking the family. Not only this, but the big names of the theatre did as they liked when it came to their own performances. Gilbert altered all this. With the "Sorcerer", Gilbert and Sullivan demanded, and got, from D'Oyly Carte, complete freedom for casting, rehearsal and production, something unheard of until then. "The Sorcerer" founded a new school of acting whose traditions and methods have lasted until the present day. Perhaps the outstandingly fresh quality which struck people about this opera in 1877 was its Englishness in its characters, its scenes, its dresses, its humour and above all, in its music.

As I've said, "The Sorcerer" only ran for about six months, but before the end of 1877 Gilbert had written a new comic opera "H.M.S. Pinafore". This time Gilbert's satire was turned to the Navy. Sullivan was enthusiastic and composed some of his liveliest music for this opera. However, it was while he was setting the music that he was attacked by the violent pains of stones in the kidneys, that were to recur again and again for the rest of his life. In a letter to his nephew he said "I would compose a few bars and then be almost insensible from pain. When the paroxysm was passed I would write a little more, until the pain overwhelmed me again. Never was music written under such distressing circumstances."

For various reasons, not least that the summer of 1878 was very hot, the new opera was not an immediate success. However, it so happened that Sullivan was conducting at the Promenade Concerts at the Queen's Hall that season. In one of the programmes he decided to include a selection from "H.M.S. Pinafore". It was a tremendous success and it started people of a different class talking about the opera. People, moreover, who would not normally enter a theatre. Business picked up, and by the end of August, the theatre was full at every performance. It finally ended in 1880 after 700 performances; one of the most successful of all the operas.

The next opera "Pirates of Penzance" opened in London in 1880. Actually it had been performed in New York before it appeared in London. The reason for this was that all of Gilbert and Sullivan's works had been pirated in the United States, there being no copyright agreement. To forestall the Americans, D'Oyly Carte had decided that their next piece would be performed in New York - which it was on the 31st December 1879. This did not mean that by performing it upon the New York stage no-one else in America was allowed to without paying royalties - far from it. But at least it showed the difference between a genuine D'Oyly Carte production and a pirated version. A difference that the New York theatregoer

was quick to appreciate. However, the New York production was not the first in the world for on 30 December 1879 it was presented at a matinee in the Royal Bijou Theatre in Paignton, Devon, by a D'Oyly Carte touring company. This was to establish copyright. As no costumes were available, and there had been no rehearsal, the company (which at that time were doing "H.M.S. Pinafore") indicated that they were pirates by wearing handkerchiefs on their heads and every member of the cast read from the score because no-one had had time to learn their parts.

(To be continued).

THE ROSENTHAL CYLINDERS

by Dr. Phillip Petersen

"Invaluable opportunity during the summer months at Martha's Vineyard, Mass." (The Nation, July 6, 1882). How could one pass up such an opportunity learn French, German, Spanish or Italian in five weeks of instruction under the personal direction of the noted linguist, Dr. Richard S. Rosenthal? The fleece, ever golden, was as elusive in 1882 as it is today! An early review of the Meisterschaft System states accurately that, "Ten weeks cannot give the mastery of any language; and, even if the time be extended, for the attainment of anything more than a degree of colloquial fluency this method is still only an introduction." (The Critic, October 7, 1882). On the other hand, in another review, we find, "We believe that in the hands of a competent teacher this system is the best yet devised for learning to speak a foreign tongue in a short time." (The Nation, May 4, 1882). Somewhere between these two judgements we find the true value of the system. No foreign language teaching method of the end of the past century has so closely resembled our modern linguistic approach as that of Dr. Richard S. Rosenthal.

Born in Potsdam, Prussia, on March 28, 1844, Dr. Rosenthal showed an early aptitude for the acquisition of foreign languages. When in 1867 he emigrated from Europe to the United States, he was reputed to have already mastered twenty-eight languages and indeed we cannot take this claim lightly, in that he was appointed general interpreter for the City and County of New York in 1872, just five years after his arrival.

The exact date of the actual conception of the Meisterschaft System is not certain. In one publication, the author refers to his "old system of 1872" (Dr. Richard S. Rosenthal, A Card From Dr. Richard S. Rosenthal. Chicago, 1894, p. 4). However, in a slightly earlier work, Rosenthal states, "Since 1873 I have instructed thousands of adult students in this manner." (Idem, The Rosenthal Method of Practical Linguistry: The French Language. Chicago, 1893, p. 35). Whatever the date of the original version of the method, its actual publication was not effected until about 1878. It is quite likely that Rosenthal used his method experimentally for several years before putting it in printed form, just as is the practice today for many important foreign language works. For the dating of the first published text, we must again turn to documented references to it. In an early trade journal of the phonograph industry, we find this statement, "It is claimed that 550,000 copies of the book of this system (The Meisterschaft System) have been issued in the past fourteen years." (The Phonogram, May, 1891, p. 118). This

would place the date of publication at 1877, however, the first actual reference to the published form of the Meisterschaft System which this author has been able to unearth is from 1878 and titled, Das Meisterschafts-System zur praktischen u. naturgemässen Erlernung der französischen Geschäfte, published in Leipzig (Wilhelm Heinsius, Allgemeines Blicher-Lexikon 1875-1879, 2nd ed. Graz, 1963).

By the time of publication, Dr. Rosenthal had already returned to Germany, where he headed the Akademie für fremde Sprachen in Leipzig and somewhat later, or possibly simultaneously, the Meisterschaft College in London. The year 1880 was spent by Rosenthal as tutor to the Royal Family of Austria, which was very little to his liking, so, in 1881, he returned to the United States to devote the rest of his productive life to the teaching of foreign languages in Boston, Chicago, and New York. Dr. Rosenthal remained in New York long enough to supervise the publication of the first American edition of his Meisterschaft System in 1881, (See Illustration No. 1) then moved to Boston, where he established a foreign language school. He remained there for some twelve years.

The familiar little Language Phone, pictured in this article, was not the first phonograph used in the teaching of foreign languages. The earliest reference to the use of the phonograph by Dr. Rosenthal is found in an issue of the Phonogram of 1891, which states, "The conversational course of the Meisterschaft System, FRENCH, GERMAN, SPANISH, or ITALIAN, recorded on twenty-four cylinders for each language. Price of books and cylinders for a single language \$25.00, which includes right of correspondence with the author, Dr. Richard S. Rosenthal, correction of all exercises, and reply to all questions." (The Phonogram, April, 1891, p. 1). Though this advertisement was placed by the Columbia Phonograph Company of Washington, D. C. the phonograph used was the Edison Improved Phonograph and not one of the early graphophones then in use. This is corroborated by a subsequent advertisement of the October issue of the Phonogram in which the ad, still placed through the Columbia Phonograph Company, specifies use, "on and through Edison's Improved Phonograph". By this time, the price of cylinders and books for a single language had risen to \$30.00. Whether Dr. Rosenthal had used the phonograph in his system much earlier than 1891 is unlikely, if we are to take seriously a statement in the May issue of the Phonogram, "Dr. Richard S. Rosenthal has had the conversational course of the Meisterschaft system in each language recorded on 24 phonograph cylinders." (The Phonogram, May, 1891, p. 118). The use of the present perfect tense, 'has had' would suggest recency of action.

Rosenthal is not likely to have been the first to use the phonograph in the teaching of foreign languages, if we are to believe a statement in a catalogue of the National Phonograph Company, which states, "Prof. Cortina is the originator of the adoption of the Phonograph for the teaching of languages, with an experience of fifteen years making language records. These records are for sale in sets only (10 records to a set) by all dealers in Phonographs, Records and Supplies." (National Phonograph Company, The Phonograph, May 1, 1900, p. 43). Whereas the statement may not literally refer to 1885, it probably does refer to a time that Edison re-entered the phonograph field two years later. The Cortina Method has been consistently advertised as the "first phonographic method" and was in fact awarded a prize for the teaching of

foreign languages in the Chicago Exposition of 1893, at which time the system used Edison cylinders and the Edison Perfected Phonograph. If Cortina preceded Rosenthal in the use of the phonograph for the teaching of foreign languages, Rosenthal certainly surpassed Cortina in having conceived a new system.

In 1893, Rosenthal, having left Boston for Chicago, wrote and published his revised method, The Rosenthal Common Sense Method of Practical Linguistry, along with The Physician's German Vademecum. It was on this method and in that year that he reported to the Fourth Convention of the National Phonograph Association. His report dealt mainly with method, the precepts of which are included in the introductions of both the Meisterschaft System and the Method of Practical Linguistry. (See, Report of the Fourth Convention of the National Phonograph Association, pp. 35-47). The first announcement of the Method of Practical Linguistry may well have eluded the attention of the general public. It appeared in the September issue of The Cosmopolitan of 1893 under the little recognizable heading of, "MĪ/-STĒR-SHĀFT ŪP TŌ DĀT," The announcement goes on to ask, "Is this Choctaw, Chinese or Volapḡk? It is simply a sentence spelled phonetically, meant to call universal attention to the fact that Dr. Richard S. Rosenthal, the celebrated author of 'The MĪ/-stĕr-shāft,' i. e., Mastery System, has just issued a new work, 'Rosenthal's Practical Linguistry,' which does not only supersede his former system, but will be found superior to any method." (See Illustration No. 2).

An interesting, if somewhat perplexing fact, is that in none of the advertising which one finds from the earliest ads in September of 1882 to the appearance of the first Language Phone ads in November of 1901, is there any mention made of a system of foreign language teaching with the aid of the phonograph. Nor does one find in the actual texts of either the Meisterschaft System or the Rosenthal Method any allusion to the phonograph. The ads speak consistently of a complete set of books for the method, selling at \$5.00. Equally interesting is the fact that in 1894, Rosenthal published, through the Polyglot Book Company of Chicago, two documents: Revolution in the Mastery of Languages: Languages by Phonograph (32 pages) and A Card from Dr. Richard S. Rosenthal (47 pages). In the former, Rosenthal extols the use of the phonograph in his recently revised system. In the latter, he makes absolutely no mention of the phonograph. It may be that Rosenthal reasoned that mention of the phonograph in ads, texts or the Card might scare off potential language students by the price of the phonograph and that it would be better to pique their interest first and by demonstration of the phonograph in person entice the customer to invest in that expensive and unpredictable contraption.

It is evident in the wording of the ads of the Meisterschaft System of 1894 that it, which had been taken over by the Meisterschaft Publication Company of Boston, was not going to retire gracefully with the appearance of the Rosenthal Method of Practical Linguistry. One finds significant additions to early wording, as, "There is but ONE Meisterschaft System" (Munsey's Magazine, May, 1894) and, "The ONLY GENUINE Meisterschaft" (Munsey's Magazine, June, 1894). This is partially countered by such wording in the Rosenthal Method ads as, "LATEST and BEST work of Dr. R. S. Rosenthal, author of the 'Meisterschaft System'." (Munsey's Magazine, November, 1894), "The Rosenthal Method, a RADICAL departure from OLD methods." (The Century Illustrated Monthly Magazine, July, 1895) and "author of 'The Meisterschaft System' (NOW OBSOLETE)." (The Century Illustrated Monthly Magazine, October, 1896).

THE ROSENTHAL CYLINDERS

¿ Habla V. Español ?
Parlez-Vous Français ?
Sprechen Sie Deutsch ?
Parlate Italiano ?

IN TEN WEEKS
 You can, at your own home, by
DR. RICHARD S. ROSENTHAL'S
MEISTERSCHAFT SYSTEM,
 learn to speak fluently either Spanish, French, Italian, or German.
 Sample Lesson for each language upon receipt of 2-cent stamp.
 All Subscribers — \$5.00 for each language — become actual pupils
 of Dr. Rosenthal, who corrects all exercises and corresponds with
 them in regard to any difficulties which may occur.
MEISTERSCHAFT PUBLISHING COMPANY,
300 Washington Street, Boston, Mass.

Illustration No. 1.

From Century Illustrated Monthly Magazine, April, 1891.

THE ROSENTHAL CYLINDERS

**LANGUAGES SPOKEN
AT HOME** GERMAN, FRENCH
OR SPANISH actually
spoken and mastered in ten weeks without
leaving your home, by "ROSENTHAL'S
PRACTICAL LINGUISTRY," latest and
best work of Dr. K. S. Rosenthal,
author of the Meisterschaft System.
Practical lessons for practical people.
TEN WEEKS Pupils taught as if actually
in presence of the teacher.
All questions answered and
exercises corrected free of charge. Part 1., 50c.;
books and membership in correspondence school,
\$5.00 each language.

**MEISTERSCHAFT
BY ITS OWN AUTHOR. SUPERSEDED**

Dr. Rosenthal wrote the "Meisterschaft
System" (so extensively advertised by a Boston
House) 20 years ago. His latest work, "The
Rosenthal Method of Practical Linguistry," super-
sedes it entirely.

Polyglot Book Co., 74 La Salle Street.
CHICAGO.

Illustration No. 2.

From The Cosmopolitan, March 1894.

THE ROSENTHAL CYLINDERS

FRENCH—GERMAN—SPANISH
 Spoken, Taught, and Mastered Through Our
LANGUAGE PHONE METHOD
 Combined with
The Rosenthal Common Sense Method of Practical Linguistry
The Latest and Best Work of Dr. Richard S. Rosenthal

No longer worry over memorizing of verbs, declensions, or rules. You **hear** the exact pronunciation of each word and phrase thousands of times, if you like. It requires but a few minutes' practice several times a day at spare moments to acquire a thorough mastery of conversational **French, German or Spanish**. College professors all over this and other countries, and the Press generally, endorse this perfect and natural system of teaching languages.

Send for testimonials, booklet, and letter telling all about this 20th-century scientific method. A trial will be.

INTERNATIONAL COLLEGE OF LANGUAGES, 14B, Park Row, N. Y.

Illustration No. 3.

From Century Illustrated Monthly Magazine, April 1903

THE ROSENTHAL CYLINDERS

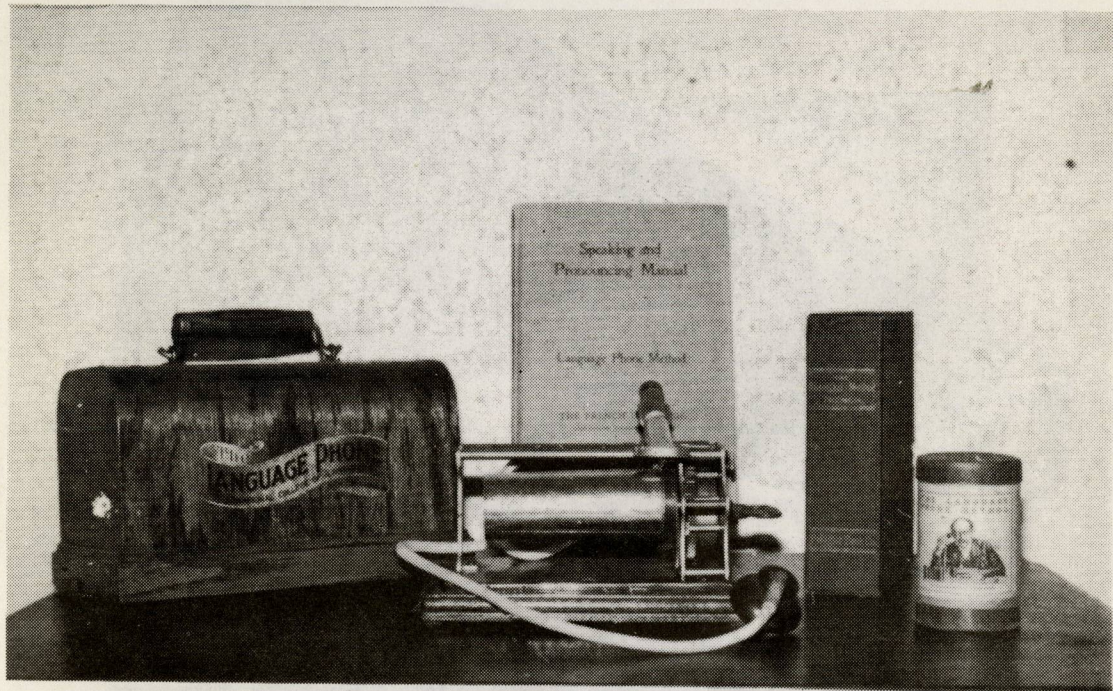


Illustration No. 4.

Cylinder Language Phone, 1901
From the private collection of the author.

THE ROSENTHAL CYLINDERS



From Century Illustrated Monthly Magazine, April 1903

Illustration No. 5.

Disc Language Phone, 1914.

From the private collection of the author.



H.M.V. 'Monarch' of 1911

(Photo by courtesy of Christies).

The Card was written specifically to repudiate the previous Meisterschaft System, about which the author says, "So many letters have recently been addressed to me, containing inquiries as to the respective merits of my latest works, 'The Rosenthal Method of Practical Linguistry,' and my former books, 'The Meisterschaft System', that I feel it incumbent on me to make a statement to the Public . . . 'The Meisterschaft System' is obsolete. I have not revised a single line in that work since it was first published twenty years ago. It belongs to the past, and its usefulness has vanished, though I grieve to see that a Boston publishing company - for whose representations, it is needless to state, I am in no way responsible - is still trying to sell these books. . . . I publish this letter in self-defence, as I do not wish the public to understand that I, at this advanced stage of linguistic science, am still endorsing 'The Meisterschaft System'." (Dr. Richard S. Rosenthal, Card, pp. 4-6). This Card is first mentioned in an ad from the Century Illustrated Monthly Magazine of October, 1894, in which Rosenthal adds, "The science of practical linguistry has so rapidly advanced of late years, that I became dissatisfied with my former works, and after twenty years' experience I have at last matured an improved system for studying and teaching languages."

Despite this plea, the Meisterschaft System and Rosenthal Method progressed in strong rivalry until as late as 1909, at which time the former was also competing with the Language Phone Method. One sees in ads of the 1890's at one point a special 30-day offer of \$3.50 for the regular price of \$5.00 on the part of the Rosenthal Method, to be followed by the offer of a month's vacation free to the ten teachers or advanced students who best answer the questions contained in the Meisterschaft lessons.

Just when Dr. Rosenthal changed phonographic allegiance is another of the intangibles of this interesting method. It has been established that as late as 1894, Rosenthal was using the Edison Perfected Phonograph. The first documented evidence that Rosenthal had begun to use the graphophone, which I have been able to find, is contained in a letter (1899) from Mr. John H. Dorian, manager of the San Francisco Branch of the Columbia Phonograph Company to the general distributorship, in which he says, "Are you interested in the study of languages, elocution or music? Where can you find a more faithful or tireless assistant? The Graphophone gives you only what the Professor gives to it; can be made to go over the lesson as often as desired; and never criticizes or grows impatient. It merely prompts and corrects."

It would seem to me not a random educated guess that Rosenthal, needing commercially available phonographs during the period of bankruptcy of the North American Phonograph Company (1894-1896), may have turned to Columbia and the graphophone, which were not fettered at the time by litigation. On the other hand, it may have been that Rosenthal's allegiance to Edison terminated with the appearance of the "Five Dollar Graphophone" (\$7.50 with carrying case and \$10.00 with carrying case and recorder) in 1898.

The Language Phone Method has been somewhat misunderstood by collectors. (See Illustration No. 3). It is not a new method, superseding the Method of Practical Linguistry, but simply a reprinting of the exercises of the latter in a format which more closely followed the cylinders of the system. In the Speaking and Pronouncing Manual of the Language Phone

Method, it is stated that, "Heretofore our students were obliged to turn over various pages while listening to the Language Phone lessons and sometimes even had to drop one part of the Rosenthal Method and take up the next for the continuation of the lesson recorded. All these difficulties have now been obviated and our Manual will be found of great practical value in acquiring the proper pronunciation. This is the only purpose for which the Manual is to be used. It does not in any way supersede the Rosenthal Method and the study of the sentences and grammatical observations must be pursued through the ten Rosenthal text-books." (Idem, Language Phone Method: The French Language. New York, 1902, p. 6). The earliest reference to the appearance of the Language Phone Method is contained in the Century Illustrated Monthly Magazine of November, 1901. This, incidentally coincides roughly with the introduction of the foreign language cylinders of the International Correspondence Schools in September of 1901. (See, Phillip Petersen, "The Origin of the I. C. S. Cylinders," The Antique Phonograph Monthly, I, No. 4, 3-6).

A very interesting aside in the announcement of the Language Phone Method is the wording of the ad with respect to the records. In the November ad we find, "All our records . . . are made by a New and Marvelous Process, which is used and controlled solely by us, and enables us to supply the most Perfect and Distinct records ever put on the market.", and in an ad from the Public Opinion of November 28, 1901, this statement is made, "By our new process of recording making, we are enabled to give you the most perfect, life-like and distinct records ever produced." As a collector, I wonder whether this "wonderful and NEW method" does not refer to a Columbia adaptation of the Edison gold moulded method and that Read and Welch may be correct in stating that the method appeared in 1901 (Oliver Read & Walter L. Welch, From Tin Foil to Stereo. Indianapolis, 1959, p. 90). This would contradict current belief that gold moulding dates from January, 1902, however, it is a matter for further research and remains at present an interesting possibility.

The phonograph sold with the early Language Phone Method was a version of the Model Q Graphophone, adapted to the use of foreign language instruction, with an earphone attachment instead of the familiar horn (See Illustration No. 4).

A much rarer phonograph is the second one pictured with this article: the disc version of the Language Phone (See Illustration No. 5). The introduction of the system on discs seems to be much later than one might expect. Again we must rely on ads, text references and patent dates to place its introduction with any chronological accuracy. The disc phonograph shown has a last patent date of 1914. In the series of magazine ads from 1882 through 1923, the cylinder machine is represented from 1901 through 1913. In 1914, we find the first appearance of the disc phonograph. The ad shows a machine identical to the one pictured here, except that instead of the horn, there is a coupling attachment leading to the familiar single ear tube. This machine is advertised for one year only, which probably explains its extreme rarity among collections today. In 1915, the machine advertised is the Columbia Grafonola 15, which sold for \$15.00 and was Columbia's answer to the Victor Victrola IV, which had already appeared in 1911. This machine is shown in subsequent ads through 1923. In 1914, the foreign language outfit consisted of eighteen double disc records (36 lessons), 10 text books (Rosenthal Method of Practical Linguistry), 1 Speaking and Pronouncing Manual, 1 Advanced Manual, 1 dictionary and 1 record carrying case.

During Rosenthal's life, his Common Sense Method of Practical Linguistry appeared in three versions: that of 1893, 1901 and a corrected edition of 1905. Though the exact date of Rosenthal's death is not known, his method did not die with him. There was a posthumous edition of his work: Spanish (French, Italian, German) Self Taught, which appeared in 1941, followed by reprints in 1944 and 1947.

The Rosenthal Method was truly revolutionary for its day and flourished for seventy-five years. It was not until the 1940's that the universities of the U.S. "invented" a similar method, calling it the audio-lingual.

Stanford University.

MR. PETER WYPER - IN 1903 by Frank Andrews

In the August, 1903 edition of the "Talking Machine News", Mr. Peter Wyper (who was later to gain fame as an exponent of accordion playing, particularly of Scottish traditional music) was mentioned as follows.

"From the north of Scotland, Mr. Peter Wyper sends a record of accordion playing which not only proves him to be an expert record maker but shows him to be a master of his instrument,-----

"Mr. Wyper proves, beyond doubt, that entertaining music can be produced from it. I can well believe him when he says 'I have sold a considerable number of these records locally but, as I have to play and make each record separately, I should take it as a favour if you could enlighten me as to how to take one record from another? It is so monotonous playing the same tune time after time!'

"Answer:- This is the next stage to 'mastering', see 'How to Make Records', and it requires special apparatus which, by the way, I do not remember seeing advertised. There is nothing very formidable in it, however, and I have no doubt that a chapter will be found in the series on 'How to Make Records' now running. It is too big a subject for the space allowed me and I can only suggest that Mr. Wyper looks at future numbers for an article on the subject."

Soon after this was published, Mr. Peter Wyper began advertising his cylinder records, as "Empress Records", with a "B" prefixed catalogue series. In 1904, he ran a competition for the best "home made" entertainment recordings, which he personally judged and for which he offered three prizes.

THE STOLLWERK CHOCOLATE PHONOGRAPH

by Frank Andrews

With reference to this machine (which, by the way, although styled a phonograph, is in fact a disc playing talking machine) and its chocolate made records, the subject of an article on page 131 of last December's Hillandale News, I would like to ask the following. Did anyone scrape away some of the material from which the discs had been manufactured, for chemical analysis, and was anyone brave enough to try for 'taste' of same?

There is no doubt whatever that recorded chocolate discs, of vertical (phono') cut were manufactured for the machine. The first mention of them, to my knowledge, is in the March, 1904, edition of the "Talking Machine News", where a comment is made about how difficult it must be to preserve their reproduction potential in the hot summer months. The records were mentioned again in October 1904.

Having bought a machine, played the discs, then eaten them, one presumably bought more records when one was hungry or, alternatively, if one was "off one's food", cardboard records could be bought instead, that is, if the reported cardboard records are not petrified chocolate! I would personally have expected to pay half price for a cardboard record.

One further piece of information about the Stollwerk machine. Mr. J. Nottingham, who traded as the "American Talking Machine Company", from Putney, in South-West London, recollecting past days in 1905 and claiming to be the oldest dealer in talking machines in Europe, stretching back to 1880, said he went to Berlin in 1894, where he established a business which lasted four years. The business built up into a large one, but the patents were acquired by the Stollwerk Chocolate Company, who purchased them from the Edison Bell Company!

Prices of Machines and Chocolate Discs unknown.

Titles, artistes and catalogue numbers unknown.

Protein, fats, carbohydrates and vitamin contents unknown.

Number of medical cases due to over-indulgence unknown.

Frank Andrews.

Can any reader help with details and illustrations of the German EXCELSIOR WERKE PHONOGRAPHS? I need details of the DIAMOND model, similar to the Edison "Standard".

A. D. Besford.

"NEEDLE CHATTER"

by 'UBIQUE'

Christmas always brings several ingenious gramophone and phonograph greetings cards through my letter-box, and not being the slightest bit artistic, I find myself having to return the good wishes with cards depicting candles, holly, or glittering baubles, sometimes all three; in any case stage coaches in the snow, robins and capon-lined innkeepers seem rather out of fashion at the moment. Is it not within the abilities of some of our members to design a set of cards embodying some Christmas spirit and perhaps incorporating a snow-covered phonograph or holly-infested gramophone, and these we could at least circulate among ourselves or to our musical friends outside the Society, to show them some of the culture they are missing. There would have to be a range of designs of course, at least half-a-dozen, or else the thing would develop into an identical reciprocation, but should any member have artistic leanings or know a friend who could help, it might be possible to have some ready by next Christmas. Our officers could then be approached to see if the efforts could be marked by a modest reward, and at the same time the funds should benefit a little. Has anyone any ideas?

Christie's December sale was held just before Christmas, and was not heavily attended. Christopher Proudfoot was as usual responsible for assembling and cataloguing, several members turned up and made successful bids. Among those there were Goodwin Ive, Vic Lubbock, George Frow, Dave Roberts, and our host at "The John Snow", Ron McCrindle; our new Treasurer, Jerry Laurie, was glimpsed at a distance looking "bronzed and fit", as they say in royal circles, after his recent trip abroad. The most interesting object in the sale was probably the Lioret talking doll, bids for which soared well above the talking machine range and it did not come to any Society member. However, several interesting machines did just this, the H.M.V. Model 265 for instance was in lovely condition and went for a reasonable figure, (this, by the way, is often referred to as the 'hump-back' Victor), as did a hide-covered gilt-finished Columbia portable which looked as if it had just come out of a shop window, and a 'trade-mark' gramophone and 'Monarch Junior' in the same style were also knocked down to members. Some fairly common and some rare operatic cylinders found buyers, including Pathés by Melchisedec, Lassalle, Litvinne, Renaud, Van Dyck, and Belhomme, as well as the more easily-found bunch who made Blue Amberol operatics, Bonci, Kurz, Labia, and others. Buying at auctions is no longer collecting in the sense we members recognise, but it does provide a central point where some of the more unusual birds in the talking machine kingdom may be seen on the same branch.

My travels took me to the Science Museum in South Kensington recently, to have a look at a new gallery opened in the basement. This features the development of domestic appliances we tend to take so much for granted - the washing machine, vacuum cleaner, gas and electric heating, the water closet, bath heaters, and bed heaters, but seeing several of these items in glass cases that we are still using at home, I climbed to the top floor to see the talking machine collection which certainly has counterparts in daily use in the homes of our members. This section, and a number of others in the Museum have come under the

responsibility of V. K. Chew, and being a member of this Society, one suspects that this department is a first-line interest in his working life, particularly as his TALKING MACHINES, published some seven years ago is likely long to remain in print and be constantly at the right hand of all machine collectors. In the many years of its existence, THE HILLANDALE NEWS has contained articles on many collections here and abroad, but nobody yet has written an account of all that is in South Kensington, and surely it is high time that a comprehensive illustrated article appeared. Perhaps this magnificent London collection has been overlooked because it is too close to the ends of our noses! Would somebody remedy this omission?

The finding of a long-overlooked picture drum from a Kinora peep-show, a device developed by one of the Lumière brothers, brings to mind how much the inventors of that period dabbled in photography and sound production. Edison is the obvious example, and names like Paillard and Lauste spring readily to mind. Having a Louis Lumière pleated diaphragm gramophone in rather good condition, one wonders if it was Louis or Auguste Lumière who produced the Kinora. The drum in the Kinora is mounted horizontally, and not vertically as in the "What the Butler Saw" apparatus, and it is viewed through a magnifying lens; it consists of a metal core, not unlike a typewriter spool, from which protrude several hundred paper slips, each printed with a photograph from a 35 mm film frame. When 'flicked', it appears to be of a street cavalcade with watching crowds and could possibly be the Coronation of June 1911. Perhaps one of our members knows more about this device.

A note from Leah S. Burt, assistant Curator-Archivist at West Orange, tells us that Professor Raymond Wile, the authority on vintage recordings, gave a further talk there in November; many previously un-released Edison recordings are being played at these evenings, and may we hope that a short summary of what was played and said might be forthcoming. This desire to see or hear unpublished material is something that is going on everywhere now, no more so than in the record industry, where snippets of secondary compositions or previously unpublicised records by the famous and infamous are being heard for the first time. A lot more of this material would be put on public sale were it not for the long-winded and sometimes impossible business of having to trace all who took part in the recording and pay them royalties.

It has recently been announced that the Church of the Holy Trinity in Trinity Square, South London, is to become a rehearsal room for two London orchestras; the church has been redundant and decaying for a number of years and is to be restored out of the Henry Wood Memorial Fund, collected about thirty years ago. An interesting thing about the church is that its name was attached to the song by Fred Gilbert "At Trinity Church I met my doom", and which was first sung at the Argyle, Birkenhead in the 1890s by Tom Costello (1863-1943). Costello never seems to have made many records, but he did make at least one Pathé sound film of this song which does him little credit. However, he did make an electric Columbia disc (DX 544) of four of his songs which is very good indeed, and features not only "Trinity Church", but the song Costello could never get far away from, "Comrades".

"A wife's reaction to her husband's interest in records"

by Wyn Andrews

We met over 20 years ago, and I knew then that a dominant factor in Frank's life was the gramophone record, and his enthusiasm for finding a machine capable of reproducing the finest results possible from his fine collection of varied music.

However, as the years went by he became more interested in the origins of recording and eventually joined the City of London Phonograph and Gramophone Society. It was not long before an assortment of Talking Machines began to find their way into our home and I found myself being slowly drawn into this nostalgic interest, and in fact my new acquaintances now became the dustmen, the rag and bone collectors and the local Boy Scouts, all of whom were asked to assist in the treasure hunt!

It soon became evident that certain alterations would have to be made in the home to house this accumulating paraphernalia! Luckily, when this was done, I was glad to see that there was still room for a settee and the television in our large lounge, the rest of the space being used for shelves, and more shelves, for records, machines of the past and present, and now, in the corner, a typewriter, for, by this time, the bug had really 'got' him!

The history of the gramophone record began to absorb him and I became used to his absence every Saturday to research at the British Museum Newspaper Library.

Many new people came into our lives, and from then on our children have become quite used to sitting down to dinner with visitors from all parts of the world. They watch television and will shout with excitement, "Quick, Dad, old gramophone!" while he peers at the screen to note its name and/or age.

For my part, I am grateful for a husband whose hobby has widened our outlook, brought us many new friends and at the same time gives me pleasure to see a happy man around the house. Truly the way to my man's heart is not through his stomach, but through the hole in a Gramophone Record!

BILLY MAYERL FANS! A new L.P. of his music played by Billy Mayerl was released December, 1973, entitled "THE KING OF SYN-COPATION" - World Records - S.H. 189.

STRONGLY RECOMMENDED.

TED AND MAY HOPKINS PIONEER WELSH RECORDING STARS (Part 2)

My previous instalment consisted of a brief survey of the stage and recording careers of Ted and May Hopkins up to the time when Ted came to London, 1936-37. Sir Alexander Korda had offered him a starring part in a film, thus opening up a new medium with greater financial possibilities, but cruel fate in the guise of a fatal illness snatched the prize from his grasp.

Ted's boyhood home was set betwixt coast and country in the vale of the River Neath in Glamorganshire, with the seaside to the south and the scenic beauties of the river to the north.

Amid heavily wooded glades in the veritable heart of "Wild Wales" inaccessible to any but the most experienced walker or the nimble-footed pony, the stream flows strongly with many an impressive cascade to its meeting with the sea. Although not far distant, this must have seemed a world away from the industrialised towns and the coal mines. Solace and peace could be found amidst such scenes of unspoilt grandeur. When Ted became of an age to begin to earn his living, it is probable that he was so impressed by the serenity of the clear pools of the backwaters, the roar of the waterfall, and the unpolluted spray-freshened air, that he resolved not to seek his employment in those industries which provided work for the local population, but to exploit those talents and abilities which he now felt he had to offer.

It is a happy thought that an ancestor may have been one of those Welsh Bards of old time who travelled from castle to castle to regale the chieftains and their courts with song and story of prowess in war and wisdom in peace, to the sound of the Celtic harp. Ted may well have felt bidden to tour the towns and entertain the good folk in their hours of leisure.

One of the chief amusements of the year in the time of Ted's youth and early manhood was Treorchy Fair, which was attended by young and old, travelling by every type of conveyance, including Shank's pony! A favourite vehicle was the horse-drawn waggonette, a cart with a number of seats on it.

Treorchy's was a Flannel Fair, at which was sold that home-spun product of the Welsh mills favoured by the miners and others for shirts, and by the ladies for aprons and shawls.

Ted and his sister, May, in their childhood in the 1880s, would have seen the old-time roundabouts of light construction, which could be spun around by hand. In a few years, these would be replaced by the elaborately carved, painted and gilded galloping horses with a mechanical organ in the centre, and a steam engine to drive it. Lining the roadway to the Fair were buskers playing instruments, vendors and pedlars offering cheap toys, such as puppets, made of wood, jointed and worked by a string, representing a man politely doffing his hat, or a monkey climbing up a stick, and many others. There were booths for selling household goods by auction, and many of these could afterwards be seen in people's homes where they would tell the family's

history by the clock on the mantelshelf or the jugs on the dresser, bought at Treorchy Fair. Other attractions were the boxing booths (described as Assaults-at-Arms) and Wadbrook and Scard's Theatrical Show with its troupe of ballet dancers on the front platform, one of the last to survive of a long line of Theatres at Fairs. In the 1890s came the new wonder of Messrs. Edison and Swan's electric light, provided by running a generator on the showman's steam traction engine. Edison's films were first exhibited as a side-line to other shows, but soon larger accommodation had to be provided for the huge crowds who wished to see the "living pictures" of Edison and other film-makers.

Later was to follow Edison's improved phonograph, and a demonstration model of this, costing £100, was publicly operated by a former theatre manager, Mr. Henry Mills, whose last resting place is in a hillside cemetery just outside Clydach, Swansea Valley. Mr. Mills' machine had ear-tubes for several people to listen at a time, after payment of a small fee. Here was a challenge to rising singers and actors, to have their voices recorded for the world to hear. It was perhaps not surprising that Ted chose "Treorchy Fair" as a title for one of his first recordings.

Ted and May's success at the Cardiff Empire set them firmly on the Stoll circuit. My parents were then living in Cardiff, and had the Empire-going habit rather than visiting the cinema, so when I was old enough they began to take me, first to the pantomimes at Christmas time, and afterwards to the regular programmes, at which all the top personalities of the then Music Hall world appeared, ably supported by many other good artistes. Incidentally, it is perhaps not generally known that the manager of this palatial hall did put his daughter on the stage, and she became Vesta Victoria, two of her best known songs being "Waiting at the Church" and "Daddy wouldn't Buy me a Bow-wow." Her London house was in King's Avenue on the way to Streatham.

As Ted and May continued their careers it was perhaps inevitable that sister May should leave the partnership - possibly to marry - she was a beautiful and talented girl, appearing taller than Ted on stage, and should have had little difficulty in finding a husband. A good, and a sympathetic, partner to Ted, she upheld the cause of women's rights, as in "The Squire" and "The Welsh Courtship" - to quote Ted in this last sketch - "'twas funny how we met - in a shop, look you - I chucked her under the chin, she chucked me under the counter!" A real life Welsh courtship traditionally began with the boy carving a wooden spoon, which he presented to the girl of his choice, if she accepted it, it was hung up in her home to ward off other suitors. This is thought to have been the origin of the word "spooning" indicating a courtship. Before the wedding, there was the "bidding" at which the happy pair received the presents of relatives and friends. As many Music Hall artistes were single acts, a duo was very welcome, and May's long partnership with Ted and her final departure ended an era for him.

To continue his career Ted had formed a touring family company with supporting artistes offering both serious and light entertainment. Recordings were issued on Edison Bell "Winner" discs, and also on "Jumbo" and the Hill-and-Dale cut Pathe discs. He introduced a play, "The Poacher", by J.O. Francis, for three men and one woman, the scene being set in the living

room of a miner's cottage. This was produced about the year 1925, and excerpts were recorded. Some of the old melodramas such as "The Maid of Cefn Yddfa" and "The Squire" were also revived. Off stage, besides writing his scripts and songs, he gave a great deal of his spare time to the encouragement of native Welsh dramatic talent, as he wished to see the emergence of a Welsh Theatre created as a separate entity, along the lines of the Abbey Theatre of Dublin. To this end, he and other idealists formed the Welsh National Drama League, with Lord Howard de Walden as Chairman and Ted as General Manager. This attempt at giving the Welsh their own Theatre was ill-starred, however.

In the early years of the 1930s I noticed that there were two bicycle shops in Cardiff which had Edison phonographs, one had a Gem, and the other a Fireside. Neither owner wished to sell, but eventually I did buy one. Amongst my first cylinders was Ted Hopkins' "Treorchy Fair" which played so clearly that I recognised the voice as one I had heard in my childhood in a pantomime, or perhaps in a sketch, at the Empire. This brought home to me the fact that I was holding history in my hand. Ted was then appearing at another Cardiff theatre, the Playhouse, touring "E.H. Productions presenting Johnny Salisbury's production 'Wild Oats', the Review of Reviews". "Cast includes Ted Hopkins, Violet Wynn, Lou and Betty, and full cast of recognised artistes". I lost no time in telling Ted that I had found one of his cylinder records of long ago. He replied, "Louis Sterling was now Sir Louis, a millionaire, head of the Record industry." "That record was made on top of a London roof." I wonder why make it on the roof? Was it a warm, sunny day?

(To be continued).

THUMB-NAIL SKETCHES, No. 64

by TYN PHOIL.

Edison Blue Amberol Record No. 29002. L'Elisir D'Amore - Una Furtiva Lagrima. Sung by Alessandro Bonci (Tenor) (in Italian).

The story of L'Elisir D'Amore (The Love Potion) tells of how the rich Adina, incredulous of faithful love, is beloved by Nemorino, a young peasant.

Dulcimara, an itinerant quack doctor, sells Nemorino a love potion, which in reality is a bottle of wine. Nemorino drinks it, and in his stupor is so cold to Adina, that she resolves to win him from spite.

Nemorino's uncle dies about this time, and leaves him a fortune. The peasant girls pay him so much attention that Adina is still further piqued. It is at this point that Nemorino, looking after Adina, after having snubbed her severely, sings the aria given on this record, which is one of the finest romanzas in the whole realm of opera. Adina finally succeeds in making him marry her. Their marriage gives thorough testimony of the efficacy and virtue of Dulcimara's love potion, and the opera ends with him relieving the peasants of their money, for numberless bottles of his magical elixir of love!

MEMBERS PLEASE NOTE that all money should now be sent to our NEW TREASURER (address overleaf). OUR PRINTERS are working a three day week so bear with us if this issue is late. THE HILLANDALE NEWS is published on behalf of the CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY by Bill Brott, to whom all articles should be sent, and A. Besford, to whom all advertisements should be sent.

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To save postage in mailing receipts, these are sent out with the goods or next magazine to members.

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Treasurer's Address: Mr. J. Laurie, [REDACTED] London, N.2.

MEETINGS are held at the "John Snow" public house, Broadwick Street, Soho, London, W.1. During the Winter months (September to March) on the second Saturday of each month, commencing at 6-30 p.m., and in the remaining months of the year, on the second Tuesday of the month, commencing at 7 p.m.

In addition, regular meetings are held at the following centres:

HEREFORD Details from the Secretary, Mr. D.G. Watson, [REDACTED] Tupsley, Hereford.

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